

SCARSTM

THE MAGAZINE THAT LEAVES MARKS
JANUARY 2009

AFTER DARK
HORRORFEST
SCARSTACULAR
4

THE GRAVES

BRIAN PULIDO, PATTI TINDALL
CALABRESE & RANDY BLYTHE

THE FINAL DIRECTOR JOEY STEWART

DREAD

ANTHONY DiBLASI & HANNE STEEN

MISS HORRORFEST REMEMBERED

EVILUTION/ BASEMENT JACK

ERIC PETER-KAISER & BRIAN O'TOOLE

THE HOUSE OF THE DEVIL TI WEST

PLUS MORE AFTER DARK!

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SCARS MAGAZINE



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The Wizard of SCARS
Raymond Dowaliby Jr.

Managing Editor / Copy Editor/ Web Mistress
Fallon Masterson

Associate Managing Editors
Alyson Charlette
Matt Molloy

Editorial Assistant
Kevin Fay

Web Designer/Operations
Matt and Nichole Molloy

Graphic Design / Production
Raymond Dowaliby / Matt Molloy

West Coast Distribution
and Media Correspondent
Chris Hannan

Writing Contributors

Raymond Dowaliby Jr., Ted Krapf
Fallon Masterson, Matt Molloy

Printing
Magcloud.com

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issuu.com

Contact SCARS
scars.editor@gmail.com

You can contact SCARS via the USPS
by writing to:

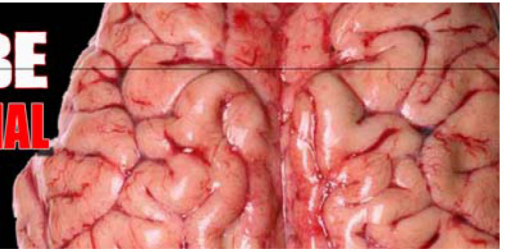
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Cover: Clare Grant
The Graves
Images Provided by After Dark

FRONTAL LOBE SCARS EDITORIAL



As you've probably noticed, we've dedicated a large portion of this issue to After Dark's Horrorfest. Since we are not usually in the practice of following suit and being studio suck ups, the question at hand is, "Why?"

Well...After Dark has a practice we love and admire. They seek out films made by "new" filmmakers. You will not find anything by Ridley Scott or Sam Raimi in their line-up. What you will find is the budding new RS or SR. We LOVE that.

After Dark and SCARS are two peas in a pod; we both work for the little guy and look good doing it, if I don't say so myself.

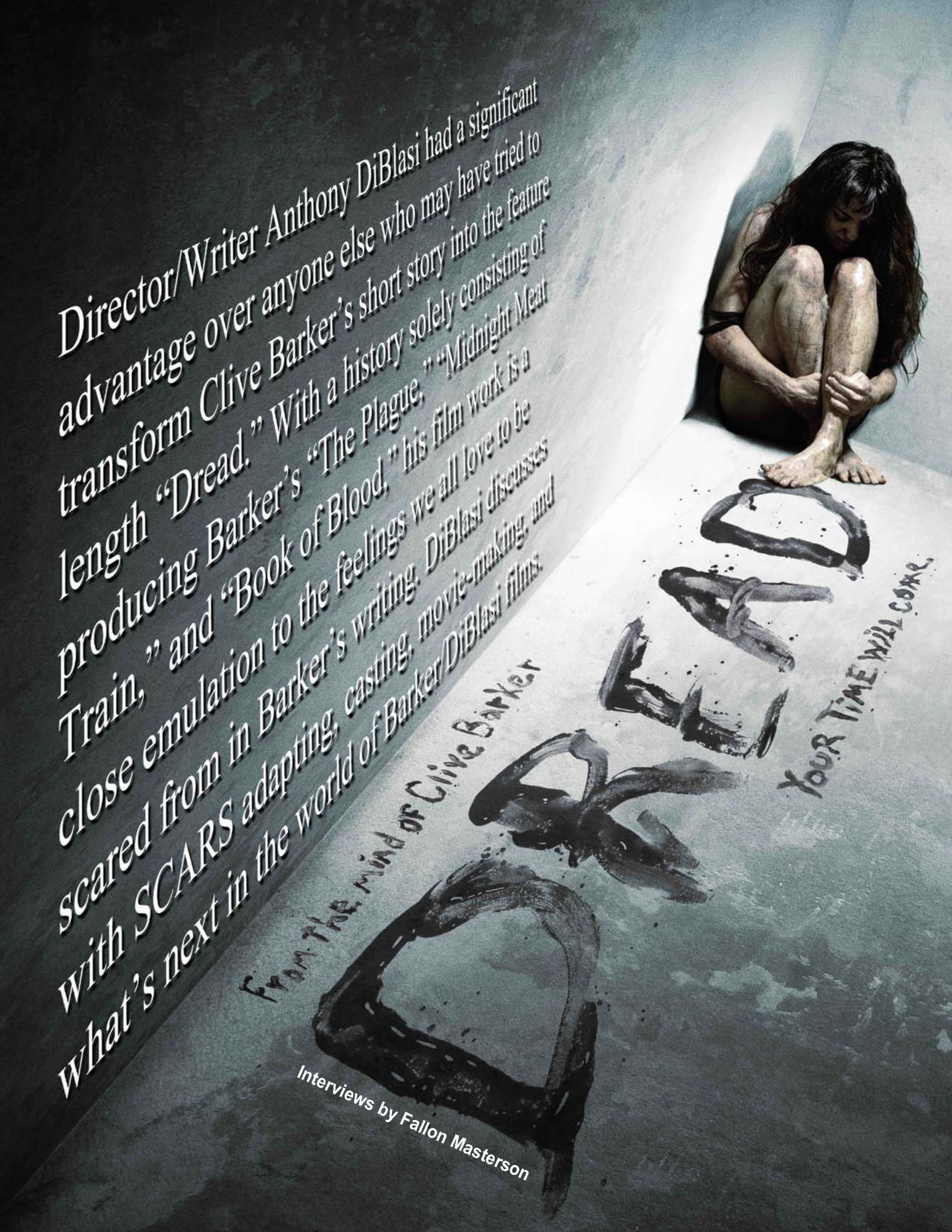
So before you say, "Oh boy, look at SCARS kissing After Dark's butt, trying to suck up," keep in mind, no money changes hands here. We do it for the love of indy and we care about what you as the filmmaker are trying to accomplish. People work hard to bring you these films on both sides, so we feel we should pay attention.

As you read this, the Fest is beginning, so get out there and support everyone involved in this!

So that being said, if you have trouble waiting for the next mag, surf on over to scarsmagazine.com for daily updates and free crap!

COMING NEXT ISSUE!





Director/Writer Anthony DiBlasi had a significant advantage over anyone else who may have tried to transform Clive Barker's short story into the feature length "Dread." With a history solely consisting of producing Barker's "The Plague," "Midnight Meat Train," and "Book of Blood," his film work is a close emulation to the feelings we all love to be scared from in Barker's writing. DiBlasi discusses with SCARS adapting, casting, movie-making, and what's next in the world of Barker/DiBlasi films.

From the mind of Clive Barker

Interviews by Fallon Masterson

DREAD

Your Time Will Come

SCARS: What was the biggest challenge for you in adapting this short-story? Did having that working relationship with Clive already help, or intimidate, the process?

ANTHONY DIBLASI: I think the biggest challenge with adapting a short story is staying as true as you can to the source material without letting the material run too thin. So you have to really flush out characters and themes and change and add many more elements to the film. Which sometimes can irritate the core audience, but it is a necessity. And I think having such a strong working relationship with Clive always helps. It allows both of us to be honest and work more freely. And I think he really trusts me with his material, because we always see eye to eye about where we want to take the material.

SCARS: What can you tell us about developing and casting Quaid, specifically? Is it fair to call him more of an anti-hero than villain?

Clive really trusts me with his material, because we always see eye to eye about where we want to take the material.

AD: I think he really is an anti-hero. And I think over the course of the film some will see it become his film and realize that. I always thought that Quaid and Stephen were two people that really needed each other to grow. And that's what they do. But for Quaid his growth is much darker, but that's what it's meant to be. And casting Quaid was a really lucky process. Shaun Evans was the first actor I met for the part. He was in LA about 8 months before we started the movie, and someone suggested we sit down. So I gave him the script and he really responded to it. And the second I saw him, he embodied that character I had in my head, and I thought his approach was spot on.

SCARS: Did writing and making "Dread" dredge up any personal demons for you or your cast? If so, how was that dealt with on set?

AD: I think it did. I know I have a lot of personal things in the story, for instance the Mustang/car accident stuff was some-

thing I held close because of an accident I was in when I was sixteen, in almost the same car we had in the film. I know it was also very personal for Jackson (Rathbone "Twilight"), he was dealing with the loss of a loved one at the time, and I knew he really connected with the Stephen character and drew on a lot of his own experience to bring that character to life.

SCARS: "Dread" has a fantastic DP in Sam McCurdy. What can you tell us about working with Sam? Any elements he brought to the table, that you may not have initially envisioned? Truly, the look of the film is so great, we'd love to see another collaboration with you two.

AD: I love Sam, it will be hard to ever make a film without him. And I believe he will most definitely be on my next film. Our collaboration was so easy, we had an immediate short hand, and moved very quickly and still got just about everything we intended to. I think Sam definitely captured the look of the film. I told him how I saw things in my head and he completely

ran with it and made it better than I could have imagined, but still retained exactly how it felt to me in my mind. This nasty nicotine stained type movie, I think that's the best way I can describe it. ... I think a director's relationship with his DP can make or break a film, so hopefully it shows on "Dread" that we really got along.

SCARS: Lastly, we'll gladly eat up any details you can divulge about either the new Hellraiser or, as listed on IMDB, Clive Barker's Edgar Allen Poe project. Any news on either of those, or other projects in the works for you?

AD: The Poe Project is still in development, so not too much there, but the Hellraiser film is definitely in active development with the Weinsteins. Clive and I aren't hugely involved in the process right now, and I'm not sure who will end up directing it, since there have already been several attached, or when it will be made. Last news I heard, they wanted to make it in 3D.



HOW FAR WOULD YOU GO TO FACE YOUR FEAR? HANNE STEEN FILLS US WITH DREAD



The complexities of Anthony DiBlasi's "Dread" paint a character world without typical heroes or villains. When Quaid (Shaun Evans) orchestrates a film project designed to study the fears of others, it isn't long before his editor, Cheryl (Hanne Steen), faces fears of her own. Hanne talks about getting into character and eating a truly disgusting, maggot-ridden piece of meat.

SCARS: Have you had a chance to see "Dread" finished yet? What did you think? Anything surprise you?

HANNE STEEN: Yes, I've seen "Dread" and I loved it. It's a psychological thriller as much as a horror film, so it works on several levels. Clive is a master obviously, and Anthony knows his horror and can tell a damn good story. The actors were wonderful and I feel so lucky to have gotten to work with them. (Gush gush, no, but really.)

But all the elements put together make it a character-driven piece film. Nothing scary or dangerous is actually happening to anyone – it is the memory of events or the anticipation of events which terrify the characters enough to seriously affect their lives. I think this is fascinating. It's probably not the ax murderer who is going to

kill us, it's the fear of the ax murderer which will eventually ruin our lives. And to me, this is even more scary. The limitless, destructive power of fear. I was intrigued by this from the moment I read the script, and watching the film it brought up even more of those questions for me. It has a lot of depth for being a scary, fun, sexy film.

SCARS: How did you build Cheryl's character?

HS: I read about incestuous abuse. Some harrowing stories and some very grim psychological studies. If they manage to escape their abusive situation, a lot of victims of childhood sexual abuse understandably develop a very strong need to maintain control over their bodies, choices, and lives, because abuse completely takes that control away.

So Cheryl, to me, is very controlled. Not in an obsessive compulsive way, and not in an obvious, outward way, but her emotions and her vulnerability are kept very safely locked away. I like how her focus at school (film editing) reflects that. An editor's job is to cut out the bad bits. That's what Cheryl did. She left home, left the abuse, and has learned to take control of her life. Editing and shaping how she wants it to be. She is always in control – with Stephen, with her emotions, with whatever she takes on. She is in control by being a vegetarian, which eliminates the association of abuse in her day to day life. Even when Quaid puts her to the test, she fights long and hard to maintain control, almost sacrificing her life to do so. In the end, the choice she makes is not that of a victim, for the fundamental reason that it is a conscious choice.

SCARS: Tell us more about working with Shaun Evans, and building the dynamics between Quaid and Cheryl. Didn't the two date in the short story?

HS: Shaun Evans is a gem. He is a generous, focused, and funny, and I think what he did with Quaid is kind of amazing. He really accessed something dark in himself. I was kind of scared of him. In the film (which as you mentioned, is different from the short story in this aspect), Cheryl and Quaid don't actually have that many scenes together, and there's no implication of attraction.

Cheryl and Stephen develop a romantic relationship, but Shaun and Anthony and I did talk about the possible underlying attraction between Quaid and Cheryl, and we tried to bring that to our scenes whenever possible. In a way they are much more suited to each other than Cheryl and Stephen are, and it makes sense that they would be drawn to each other. But going back to Cheryl's need for control, I think she sees Quaid's darkness and danger and realizes that she could never control it. I think she likes Stephen because he's much less intense, much lighter, and with far fewer issues than Quaid. And she feels in control with him.

SCARS: We've read some interviews before from you about what it was like going into the "meat eating" scene. Was this one of the bigger challenges you've tackled



yet while acting? How did you work through that shooting day with Anthony DiBlasi?

HS: Yes, it was a challenge, but it was also fun in a masochistic sort of way. Anthony gave me free reign that day, he really let me go wild. The day before we shot that scene, I wasn't needed on set, so I got them to lock me in the boarded up meat-room with only the sleeping bag I would be using, and the metal bucket to pee in. It was cold and the electric light without daylight meant that I didn't know what time it was, or how long I'd be in there. I fell asleep a few times too, so I was really disoriented. That was what I had wanted to get just a taste of – not knowing how long you've been held captive, because I'd read that's the reason people in solitary confinement really lose it. I'm not sure how long I was in there in the end – probably only a few hours. But it felt like forever, and afterwards I felt awful.

The next day we shot in sequence, and it was totally improvised. Anthony would say, "Ok, this is Day One of your captivity," and I'd just play make-believe based on what I'd read about solitary confinement and starvation. For example, how little time it takes to become completely

disoriented without natural light. Or what the stages of starvation are: hunger, loss of appetite, weakness, sickness, pain, euphoria... And he'd just shoot until he'd gotten what he wanted, and then I'd get some hair and makeup changes and we'd go to Day Two, and so on through the week.

It was a closed set, so I felt really at ease and free. Towards the end it got pretty gruesome. The room was actually really dirty and dusty and they just decided to keep it that way for authenticity's sake. But by the end I had thrown a water bottle around and rolled around a lot, so the water was mixing with the dirt and fake blood, and there were maggots around from the meat and I was covered in this filth. And I had been screaming and crying, and tearing things up and acting like a lunatic for a lot of hours. So by the end, I was exhausted.

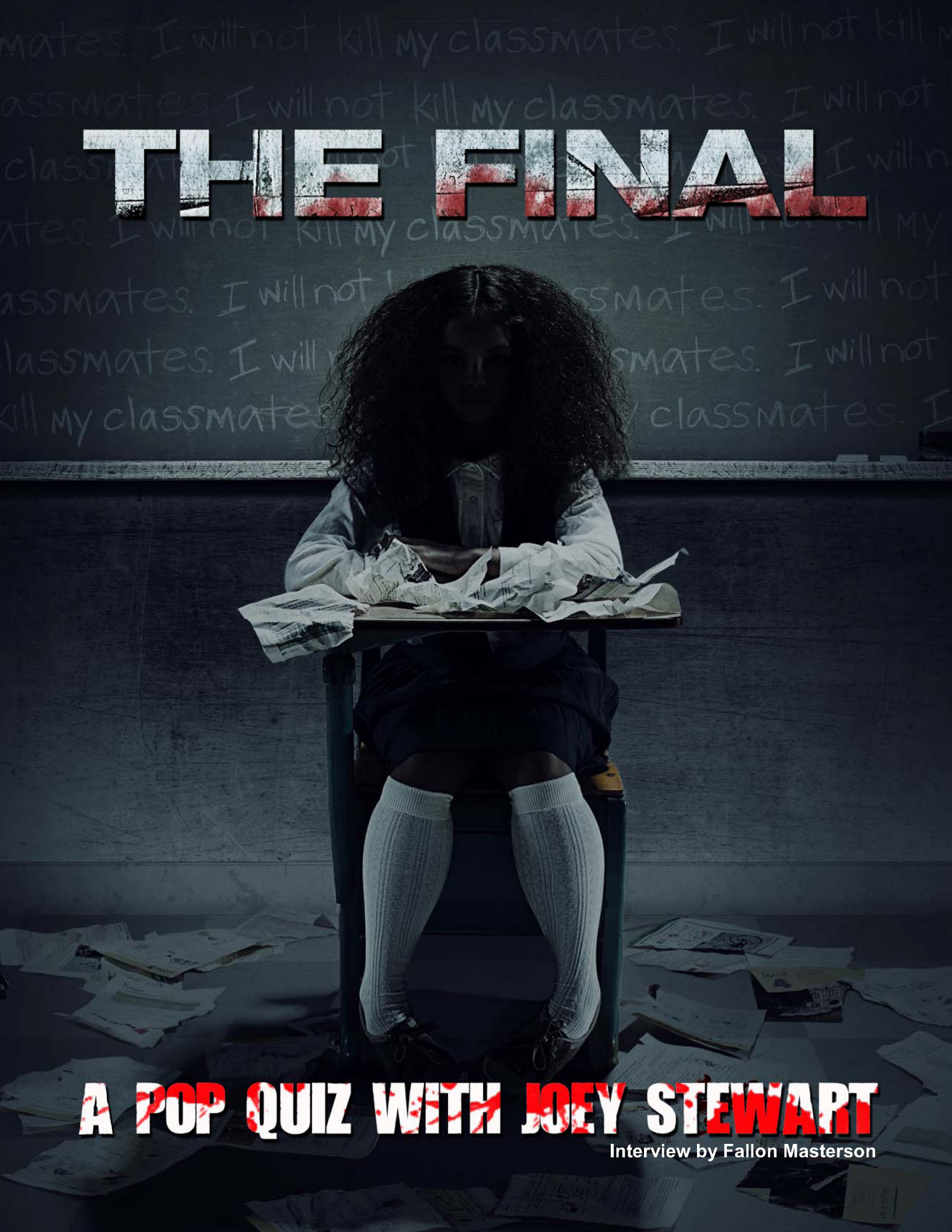
Eating the meat was the worst, partly because it was the last shot after a long day, but they had made me this disgusting piece of prosthetic meat. (I'm a vegetarian in real life.) It had the most awful consistency, like cartilage, and it tasted like soap and was covered in this slightly sweet, syrupy, sticky, fake blood and fake rotten meat ooze. Oh god, I feel sick remember-

ing it. And of course there were real maggots on the fake meat, which I didn't eat, but which were on the meat so they were wriggling around near my mouth while I bit into it. Anthony had kept a piece of actual rotting beef in a Tupperware container for two weeks to "get me in the mood," so right before I was supposed to vomit, he opened the Tupperware and stuck it in my face. And it was covered in maggots and smelled like the most god awful thing. That day, at least the end of that day, was a kind of abuse in itself.

SCARS: What's next for you?

HS: I'm currently shooting a pilot for a new British comedy production, set here in Los Angeles. Then I'm doing my fifth series of *Ideal* on BBC3 with Johnny Vegas, which is a very surreal and wonderfully unique comedy about a small time drug-dealer in Manchester, England. Then we shall see. There's another grizzly thriller on the table for early summer, so we'll see if I've recovered from "Dread" by then.

Follow Hanne's projects at www.HanneSteen.com.



THE FINAL

A POP QUIZ WITH JOEY STEWART

Interview by Fallon Masterson

Director Joey Stewart brings one of the most seemingly controversial premises to ever be presented in an After-Dark Horrorfest. With marketing for “The Final” screaming at revenge and hinting at a bloodbath, many have waited anxiously, wondering which direction this high school-set thriller will take. Lucky for fans, it’s 2010, not 2006, and “The Final” is about as far from torture porn as it gets.

SCARS: “The Final” is described as a “teen revenge thriller.” What else is it about?

JOEY STEWART: Yes, you have to classify your film these days in order to gear an audience toward it, but it's also a drama, a horror film, and a psychological exploration of themes that are timeless and worldly. Everyone has similar experiences as they grow up, trying to fit in, working their way into one of the groups or cliques that surround them. “The Final” is about the actions of the Popular Kids and the reactions of the Outcasts. The Neutral Kids are presented as witnesses to it all.

I think we all were in one of these groups at some point in our lives, so we can relate to them. Our film visualizes the viewpoint of the Outcasts, who have been beaten down throughout their lives by the popular kids, and how they teach them tough life lessons by taking away the superficial things in life that they define themselves by: beauty, dominance, and elitism. It could also be called a “lesson revenge thriller.”

SCARS: It wasn’t too long ago that a poster with the words “I will not kill my classmates” would’ve been pulled as quickly as people edited the Twin Towers out of album covers! Have you run into any resistance with either the artwork, or the general themes of the movie? What do you anticipate the reaction to be when the film screens?

JS: Great question. We worked very hard on all versions of the artwork because you have to make a strong visual statement in order to compete in the film market right now. You can't just put some abstract artwork over black, splatter some blood on it, write “The Final” over it, and expect an

audience to be interested. You have to present an image that will open people’s minds up to all sorts of ideas and get them involved. That said, most of the controversy we've encountered is from critics who assume things happen in the film that never do.

The Outcasts don't plan to kill anyone. Murder isn't a theme. We're not sending mindless terrorists into school in order to “kill off the enemies.” “I will not kill my classmates” is true of the film. There may be some serious consequences and retribution for the actions we show, but murder is not the plan. When an audience sees this portrayed, I expect they will be sympathetic to it and not feel that we've crossed the line. The main response we've gotten from test audiences is “Wow, I didn't expect that.”

SCARS: What was your first reaction when reading Jason Kabolati’s script, and what played into your decision to take on the project? From the looks of it, the two of you have a long working relationship.

JS: Jason had just opened up his new production company, Agora Entertainment, and thought the best way to start would be with a great horror film. We'd become friends over the years, working together

on





many films, where I would co-produce or run the film in some way.

About a month later, he showed me the first draft of the script for "The Final," and I was blown away. It forced me to redefine what a horror film was. There were no fun little scenes that make an audience laugh as the bad guy gets his due in a comedic way. He was presenting major themes and issues that we all live with, and it had to be shot very carefully for it to work.

There are obvious comparisons to Columbine and Virginia Tech, but Jason had a script that looked into the minds of the tormented and presented an intelligent story of how they dealt with it.

There are obvious comparisons to Columbine and Virginia Tech, but Jason had a script that looked into the minds of the tormented and presented an intelligent story of how they dealt with it. What interested me most was that these kids were not psychotic killers, much like the above-mentioned, but normal kids who had taken all they could and had no-where else to turn.

As we talked about the look and tone of the film, we really shared many of the same thoughts on how to present it to an audience. Most horror films are shot in a style where things outside of the main frame are out of focus, keeping the audience in the dark so that no one can tell what's just around the corner. I felt strongly that this film shouldn't be like that. Think more "The Shining" and "Au-

dition" rather than "Saw" or "Hostel." I wanted everyone to see this world, to know what's coming, and to really feel that sense of dread. It needed to have the tone of a film more like "Seven," for example, rather than "Friday the 13th" or "Nightmare on Elm Street."

As Jason and I began to realize that we shared the same ideas of the film, it became apparent that we'd make a great team, with him producing and myself directing. When you have a team like that

shit upon, and defenseless. I don't want to give too much away as it is much more eye-opening to learn this on your own when watching the film.

Our creative team made sure that we designed concepts that were not recycled from any other films, and we all agreed that they must each be original and startling. You may see some influences from various worldly images; however, each is specific to the characters and who they are

who trusts each other, it makes you ready and confident about going into battle together.

SCARS: Masks and costumes have, as tradition has shown, an innate ability to create fear in us. Tell us about designing the look of the costume party in "The Final."

JS: Early on in development, we began discussing and designing the masks, costumes, and the party. Several things had to be taken into consideration. First of all was the creative. The masks were designed to mirror what our Outcasts were forced to become inside by the Popular Kids. Each was a statement, like the Scarecrow, for example. We designed Jack's character around this idea, as he was someone who could stand alone in the middle of everything, often being ignored,

inside. Our Production Designer, Art Director, Costume Designer, Mask Fabricators, and even our Executive Producer got involved on a daily basis to create this look.

As far as the design for the Popular Kids, we made them Gladiators, Police, Romans, Princesses, and more of the like. Those kids wear who they are on their sleeves, so that side of the creative was much easier.

SCARS: Obviously because of the story, you've got a youngish cast on your hands. How did casting come together? With ease, or were there any last minute scrambles?

JS: Yes, it's tough finding a large cast of talented actors, especially in this age

range. We needed groups of kids to play all of the parts, not just a couple of leads. As we began, we realized that most of the actors were going through these issues in their own lives. The themes in our film were themes they were all dealing with at home and at school at that very moment. I didn't have to work with them as much as I had originally thought I would, as this was the world they were living in right now.

We cast almost entirely out of Texas. We were lucky that Marc Donato was visiting Dallas on our first day of auditions. He was actually the first person to read for Dane, the lead. He knocked it out of the park right there.

As most filmmakers know, casting can be extremely tiring, having to see hundreds of people, where most can't help the film. The same goes for "The Final." We went with some traditional casting, but we also reached out to the high schools and performing arts schools all over Dallas for unknowns, and we were surprised to find quite a few shining stars that no one had ever seen before.

We had our entire cast in place about two weeks prior to shooting. We went to Los Angeles for only one day, and that's where we found Jascha Washington, who ended up playing Kurtis. Casting is always painful, but Jason and I were lucky on this film to get a great group of young actors who were already living the roles they were cast for.

SCARS: You had a chance to tackle a lot of huge themes with "The Final." What other sorts of stories interest you, or might we expect from you in future projects?

JS: All that ever interests me is good project. If I am presented with a great script or story, I usually get on board quickly, regardless of the genre. I absolutely love horror films, but I really just love good films, good filmmaking, and good storytelling. I'm sure I'll continue to produce as well as direct. I just love to make movies. I don't like to get pigeonholed into one genre or job title.

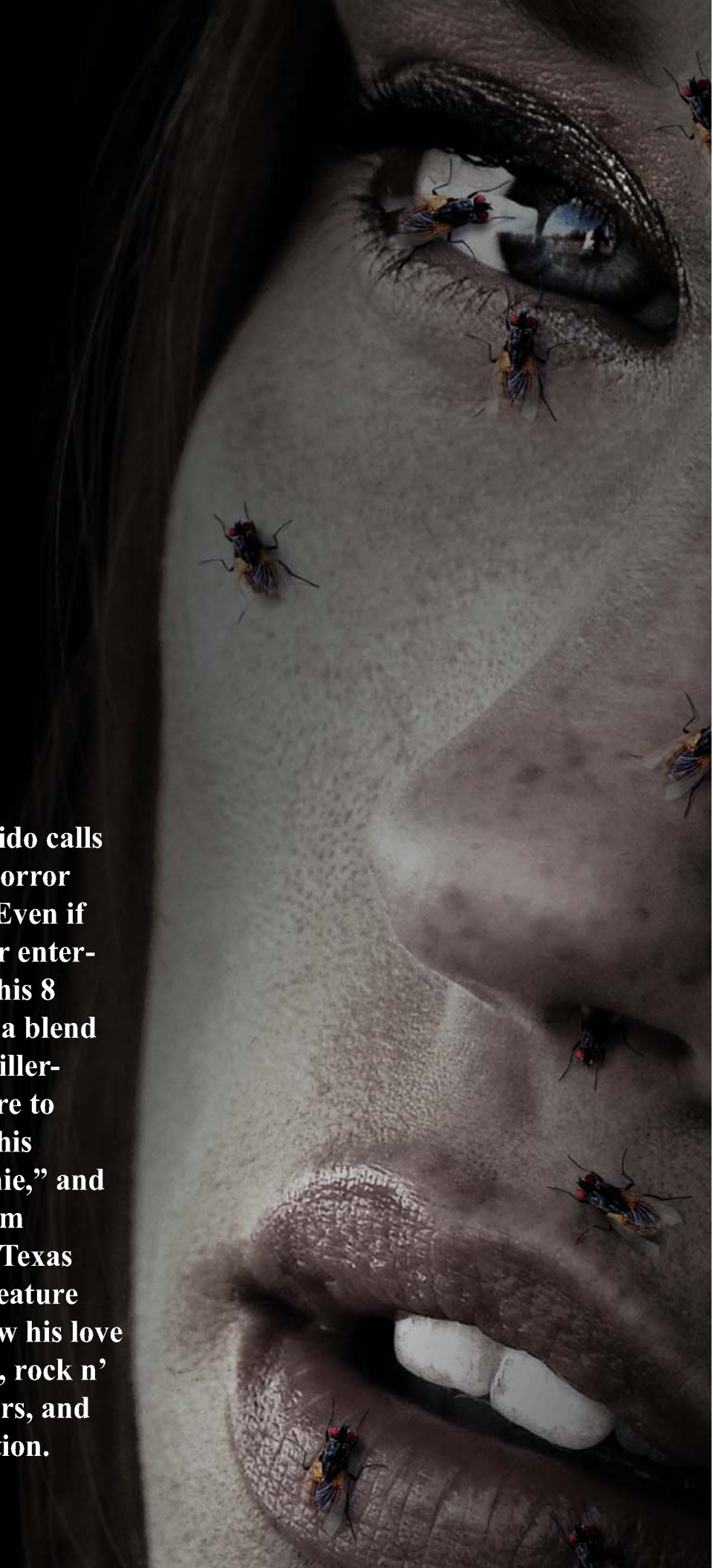
SCARS: Final question: The hardest part of being a teenager is...

JS: Waiting to be an adult.



OPEN CASKET BRIAN PULIDO DISCUSSES THE GRAVES

Director and writer Brian Pulido calls “The Graves” a date night horror movie. Don’t let it fool you. Even if “The Graves” is more a venue for entertainment than gross-out scares, this 8 Films To Die For selection is still a blend of slasher, ghost story, and cult-killer-thriller - with a Lovecraft creature to boot. Once known primarily for his comics (“Lady Death,” “Evil Ernie,” and franchises like “Nightmare on Elm Street,” “Friday the 13th,” and “Texas Chainsaw Massacre”), Pulido’s feature debut is memorable. Find out how his love for abandoned roadside America, rock n’ roll, super tough female characters, and horror led to “The Graves” creation.



SCARS: You've mentioned that you churned out your first draft of the script pretty quickly. Was "The Graves" a story you'd been thinking of for awhile?

BRIAN PULIDO: I found this terrific location – Historic Vulture Mine – outside of Wickenburg, AZ and it really stuck with me for seven years. It was an entire mining town that was abandoned in 1945. There are 30 buildings, it's windy, and you can always hear the sound of a million buzzing flies.

With that location as a background, I focused on the story of two sisters at a major point in their lives. The older of the two was moving away and the younger one, who lived in her older sister's shadow, was afraid of finally living her own life. Heading to our fictional location, Skull City Mine, forces the younger one to grow up and the older one to learn to trust her younger sister. The story concerns themes that are important to me: especially, women coming into their own power. For the record, the first draft was quick, sure, but there was two months of re-writing, too.

More about the story, it's fast, full of energy and suspense, and at its heart is a mystery: why are all these people trying to kill the sisters? I enjoy chase films the most, so the chase is a dominant element. I suppose it's because I've had chase dreams/nightmares since I was a kid.

At times, "The Graves" is very creepy, particularly the third act. Since we have around twenty deaths, there are a fair share of horrific and shocking moments.

Ultimately, it is the survival story of the two sisters. They are hot comic geek girls, something we've never seen portrayed in a film like this. Do they make it? Can Abby, the younger of the two, finally step up and take charge? I love stories where characters are thrown up against insurmountable obstacles and they have to adapt, they have to grow as people – or pay the price.

SCARS: Please tell us about assembling this cast. Aside from horror peeps like Tony Todd and Bill Moseley, you've also got rock elements in here, with Lamb of God and Calabrese.

BP: Brian Ronalds and Dean Ronalds of Ronald Brothers Productions deserve the credit for casting Tony Todd, Bill Moseley and Amanda Wyss. They did a great job.

I figured if this is the only movie I ever made, it should have everything I love in it, and a major love for me is rock music. Hence the music connection. Randy and the Calabrese brothers are friends, and it made sense to include them. Randy plays Deacon Luke, Reverend Stockton's (Tony Todd) right hand enforcer and the spirit of rage in the movie. Calabrese play themselves – the greatest horror punk band on the planet.

There are more musical connections, too. Arthur Suydam, Marvel Zombie cover artist, contributed several songs (from his rockabilly band, Red Suydam & The Crocodiles), the astounding The Mission Creeps from Tuscon, AZ contributed four songs, including the Skull City Mine theme song! Randy Blythe's Halo of Locusts contributed a song. The list goes on.

SCARS: Although your career was lengthy before "The Graves," it is still your first, full-length feature. What was harder and what was easier than you expected? Any days on set that you just thought you'd never get through?

BP: Look, physically it was demanding. No way around it. We were shooting in the desert, in a location with no power, no water. We had to bring everything in. Besides comics, I am a former assistant di-

rector on music videos, commercials, and a few features, so I was prepared to be on a set.

On Day 2, I had a scene with 15 cues for a supernatural force that was off camera. Making sure the timing was spot on was a bit of a mind fry. On Day 7, Bill Moseley's first day, it was 107 degrees and it is tough to think in that kind of heat. On Day 11, it was 49 degrees and hailing! Day 12, which was a night, was the one time when my DP and I were both exhausted at the same time. Neither of us could think straight and coffee wasn't doing the trick. Thankfully, we had everything laid out.

SCARS: So many people know you from your comics. Coming from a visual story-telling background like that, what can you tell us about your design and shooting choices for "The Graves"? What inspired you?

BP: After the script was complete, myself and Adam Goldfine, my DP, and Francisca Pulido, our Production Designer, spent several weeks on location mapping out our shooting plan. We actually pre-shot the scenes with a consumer camera and cut them together to see if they worked







and sorted out the blocking.

Half of “The Graves” takes place during the day, so we looked at other films where the desert heat and conditions added to the dread of the situation, and shot the film to add to Megan and Abby’s misery. Believe me, it can get hot and very cold in the desert and we wanted that to be part of their reality.

There wasn’t a single film’s look that we tried to match. Rather, we favored performance over fancy camerawork. We carefully avoided trendy looks and camera moves and went for a classic look and feel. We frequently emphasized the natural beauty of the desert, despite of the horrific goings on.

SCARS: After Dark has kept an iron-grip on your movie, so we unfortunately haven’t had a chance to see it. But we HAVE caught glimpses of Bill Moseley with... a pig snout? What can you tell us Bill, without giving too much away.

BP: It was totally cool to work with Bill (and Tony). I got to confer with both of them before the shoot. Tony bounced ideas about Reverend Stockton off me and he was spot on. It was Bill’s idea to become “pig man” when he was on the hunt. The second he put on that pig nose, I was sold. These guys are pros and they brought a lot of passion to the movie. I offered them a ton of freedom, because I knew they would run with it. I think it produced a stronger result than forcing my point of view of the characters on them.

SCARS: IMDB has “The Graves 2” listed “in-development.” Any truth to this, and if so, what can you tell us?

BP: If the movie performs, After Dark has the first right to make the sequel, which I’ve plotted. (I’m a comic guy we always think about the “next issue.”) In the sequel (“The Graves II: Return to Skull City”), Megan and Abby have a popular comics AND pop culture review blog, but on weekends, they go hunting for supernatural trouble. They now think they are monster slayers. Six months have passed, they are in the middle of nowhere, and they are about to quit when they hear Reverend Stockton’s voice over the radio.

This leads them to the seemingly normal

town of Opportunity, AZ. And lots of nasty supernatural goings on.

SCARS: Your bio reads like someone who's done everything correctly. NYU for film school, a start as a Production Assistant. At a certain point, you went rogue to comics though, and it appears that's when things really took off. Any advice for the legions of people, struggling through as PAs, hoping to make it? How important, or non-important, do you think something like film school is?

BP: The importance of film school depends on the person. For me, it was a must. It taught me about the craft of storytelling. I wouldn't trade that for the world. Some people can pick that up on their own. Not me. I had a very intense Russian professor and he drilled story craft into us.

After NYU, I worked as a PA, getting coffee for people and stuff like that. Even as I became a first Assistant Director on commercials and music videos, I didn't see those jobs as creative, and at the time I couldn't position myself as a director, so at night I wrote comics as a creative outlet. When my comics were published, thankfully they took off, and people were very receptive.

If I was a PA today, I'd learn what I could about film production, but I'd also moonlight and foster my creative stuff. If you

have a concept or idea that has potential, it could help you leap over the crowd. If not, being a PA is a real soul-grind, believe me.

SCARS: What're you working on next?

BP: I am writing/directing "Damnation," a horror film set in present day about a family of con artists who perform mock exorcisms in small town America. When they are called to exorcize a man in isolated Hillsdale, Arizona they unwittingly unleash a demon horde on to the town. Can they redeem themselves and send the demons back to hell, or will we all be doomed to eternal damnation?

SCARS: Lastly, SCARS Ray is a complete freak for KISS, and I know it would mean a lot to him if you could talk briefly about your days in music videos – specifically on the set of the videos for "Domino" or "Unholy." ...Ray would like to add that "Unholy" is his favorite non make-up KISS video.

BP: I was assistant director on both of those videos. Paul Rachman ("American Hardcore") was the director. We were stoked to work with KISS. We did Domino first if I remember properly. We did a lot of concept stuff that never made it into the video. We were shooting at Johnnie's Diner near Whilshire in LA, and my wife Francisca visited the set. From across the room I saw Gene hitting on her,

so I yelled across the place, "Simmons leave my wife alone!" And you know what? He did.

Another little bit. Gene rode in my Volkswagen Jetta during a company move, and he asked what I thought of the lyrical content of KISS "Revenge." I loved the album, so I gushed about it to him.

On Unholy, a terrific song by the way, we did this eerie concept stuff, with little kids skipping around a burning pentagram. Terrific stuff that never made the video. Man, the kids' parents were bugged out about that.

As we were shooting individual shots of the band performing the song, as Paul waited for his shot, he was stone cold making out with some chick he was with in front of the camera. I'm talking gyno exam stuff. It was icky.

The set was packed with people. Our producer, a tough as nails gal named Tima, asked Gene if there was anything she could do for him. Without missing a beat, Gene said, "Can you line up all the women in this room against the wall so I could fuck them?" Classic Gene.

Thanks Brian! Check out what's next for Brian and "The Graves" at his official website BrianPulido.com or MySpace.com/BrianPulido.



DIGGING YOUR OWN GRAVES

FILLING IN HOLES
WITH
RANDY
BLYTHE

Interview by Ted Krapf

SCARS: Tell us about bringing rage to Deacon Luke in "The Graves," and your impressions of the "on set" experience.

RANDY BLYTHE: I bring my rage with me everywhere, so naturally I brought it to the set. People aren't pissed off enough about the incredibly screwed up state of the world, hence 8 horrid years of George W. Bush, who should be publicly flogged on the lawn in DC by homeless veterans, then tried and hung as a war criminal in Times Square. FOX News should be forced to provide exclusive coverage, with Dick Cheney giving the play-by-play commentary before being executed by a Portuguese Man-O-War in a clown dunking tank. Now that's entertainment, people.

But... I digress. My friend Sammy of Acid Bath/Goat Whore fame once told me a

Somewhere in between recording Wrath, Lamb of God's giantly successful 2009 release, and touring, vocalist Randy Blythe found room for one more project. Playing the psychotic, potentially cannibalistic henchman to Tony Todd in Brian Pulido's "The Graves." Blythe's also got about a million other balls to juggle, each more kick ass than the next. Here, he reveals details on upcoming non-music projects, when we can expect more from Lamb of God, getting pulled on-stage with Danzig, touring with Metallica, and how his biggest acting influence came in the form of John Wayne Gacy.

story about visiting John Wayne Gacy in prison. Gacy had done some album artwork for Acid Bath, so Sammy and crew decided to stop by for a chat. Sammy told me Gacy made him extremely uncomfortable. He felt as if Gacy was looking INTO him, at his innards, like a piece of meat he wanted to eat. I remembered that story, and there was scene with Clare and Jillian all tied up, so I tried to summon my inner Gacy, and look INTO those girls. That was pretty fun, but it may have creeped them out a little, I dunno. Nice girls though - they look delicious.

As far as impressions of the set - it was busy. For the most part I tried to stay out of the way, like I would backstage at someone else's show, but I did get yelled at a few times for distracting the crew or extras, clowning around. Brian would be all intense like, "Stop screwing with them!!!" and trying to scowl at me. He's all business on the set - then his wife would look over at me and grin and say, "Raaaaaandy, behave." I just like to have fun - it gets me in trouble sometimes though. That's pretty well documented. I mostly hung with the extras, my kinda people. I did get to kick it with Tony Todd though. He's rad and we bro-ed down East Coast style a little, as he's from Connecticut.

It was, in the truest sense of the word, a learning experience

SCARS: What made you interested in acting? Is it something you'd do again?

RB: I've always been interested in acting - I act up all the damn time. When I found out Brian was making a movie, I thought it would be a cool time to try my hand at acting. I have a new found respect for actors. What they do really is tough, and requires a lot more consistency of movement, EXTREME concentration of mental faculties, and (at least for me) steep, repeated emotional investment. The emotional part was no problem for me, as when I am on stage I completely lose my mind night after night. It feels like my brain is on fire up there, and I want to torture everyone around me to death with sheer force of will. We are not a "happy" kind of band.

But all the other technical aspects of acting took me by surprise. It's not just playing make believe, as I used to think. I would love to try it again. Hopefully I'll be a little better prepared for what's coming next time! Tough gig.

SCARS: We're coming almost to the one year mark since Wrath has been released, and it's been praised all through the year for how well it sold (given the economy), and the rawness of the sound. After doing this for 15 years, what is it about this album that you think got metal fans so excited?

RB: We kick ass.

SCARS: You just recently came off the road with Metallica. How was the tour, and audiences?

RB: The tour was loooooong, but really awesome. The guys in Metallica are really cool, humble dudes who took really good care of us. No rock star attitude at all. I count them as friends now.

We came to Metallica's crowd just like we came to Slayer's crowd, to Megadeth's crowd, to Gwar's crowd back in the day - all tough crowds - like we would come to any crowd. We came with the intent to destroy. We succeeded, and I believe won a lot of new fans. Every single night. Quebec City on Halloween was tough though. Roughest crowd of tour. They really weren't into us, even with our drummer in



a Spider Man outfit. What are ya gonna do though? It's only Diet France anyway. Who cares?

SCARS: Do you have any plans for bringing Halo of Locusts on any kind of national tour?

RB: I would love to, but I am really busy touring with Lamb right now. When we are done with the Wrath touring cycle, I will try and get that machine in gear again. Christ, it never ends...

SCARS: What's in the future for Lamb of God?

RB: Lamb of God will be touring the world until September, filming a pretty cool project that's under wraps right now. Then I will say goodbye to those dudes for a while - this crap wears me out, and I need to kick it with my wife, and work on some non-music writing. I'm scripting a graphic novel right now, working on a regular novel outline, setting up a blog, and of course the never ending stream of bile and venom I call lyrics. Lamb will reconvene sometime in 2011 to start working on new stuff, and then the machine will start rolling again.

SCARS: Lastly, what's the status on your collaboration with Steve Zing?

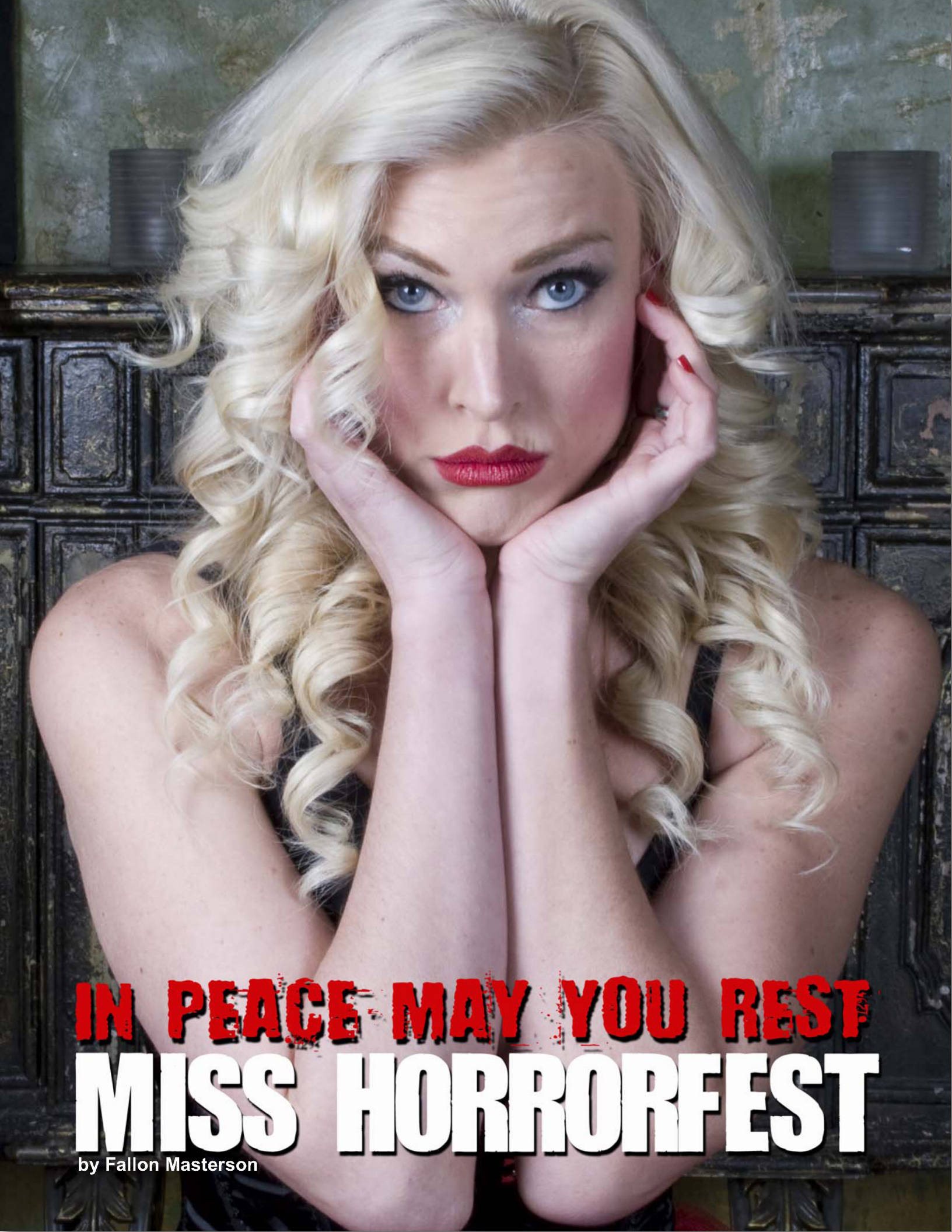
RB: I just saw Zing at a Danzig show in Long Beach a couple of weeks ago. Once, again, once I have some down time I will work on some stuff with him, his guitar player Falco, and Johnny Kelly from Type O Negative/Danzig on drums. We got together in Jersey once to jam on some ideas, but we all have different schedules - I've got Lamb and Halo, Zing and Johnny are both in Danzig, Johnny has Type O, Falco and Zing are both in Mara's Drug - aaaaaggghh! Hectic! But some tunes will be written for sure!

At that Danzig show, Glenn pulled me up to sing a chorus of "Tired Of Being Alive." It was totally unexpected and I was blown the fuck away by the coolness of it! Then, I got to meet London May, who was the drummer of my favorite of Glenn's bands, Samhain, for the "November Coming Fire" LP. He was a fucking awesome dude! Overall, a stellar night of darkness. HAIL THE HORROR BUSINESS!



*I bring my rage with me everywhere,
so naturally I brought it to the set.*





IN PEACE MAY YOU REST
MISS HORRORFEST

by Fallon Masterson



This year marks the sendoff to a contest that has lit ablaze the passionate, competitive nature of women – and the justice-seeking mobs of the internet – for the last three years: Miss Horrorfest. From a Bettie Page inspired beauty in '07, to 2008's tattooed, mohawked badass, to 2009's charismatic, blonde bombshell, each winner has had a distinct look leading her to the top. Black Betty, Mistress Malice, and VicTim, we salute you!

For each, the crown essentially meant the same thing. A yearlong stint as a walking, talking promotional vehicle for AfterDark. Sure, this means a lot of convention circuits, but it also means meeting a ton of cool people, and the opportunity for exposure. Take this year's winner, VicTim. After previous, controversial years, many were dubious of the contest's validity. But

VicTim used her victory, and the power of YouTube videos, to showcase her personality. Anyone who watched footage of VicTim at Fangoria's Trinity of Terrors Con now has a special place in their heart for the bubbly blonde.

Aside from the flyers and conventions, Miss Horrorfest gave our winners other things. For Black Betty, it meant a stint on FearNet, for Mistress Malice, a role in "The Butterfly Effect 3: Revelations." For each winner, a nationally run ad bearing their image.

But all of this comes to an end this year. Why? In a year presenting one of the stronger 8 Films To Die For line-ups, has the focus just returned strictly to the movies? Could there be room for both?

One hypothesis is that Miss Horrorfest ate itself. Going back to 2008, backlash against Miss Horrorfest ran rampant throughout message board forums. Naysayers slammed AfterDark for misleading voting practices, believing the contest touted itself to be solely democratic – but was, in fact, only "influenced" by the votes of the YouTube community. Frustrations grew as nominees that voters had fallen for, like Shannon Lark (who, of course, later found success as Fangoria's Spooksmode!), were shut out of the finals. Conspiracy theories pointed to some sort

of underhanded tie-in with AfterDark and Suicide Girls. Ultimately, a Suicide Girl was not the winner, but still, the damage was done. Voters became too invested. The signs of both a successful, yet volatile, competition.

More baggage than screwjob votes goes along with Miss Horrorfest. The unfortunate situation is that almost any contest which pits woman against woman runs the risk of being called a step backwards for feminism. We see it all the time, and not just in Miss Horrorfest. (Do an internet search for the controversy surrounding this past year's Miss Horror Blogosphere at VaultofHorror.com.) However, this is a viewpoint I just can't lend credence, too. Spearheading auditions for Miss Horrorfest was Sara Finder, at AfterDark, a smart, business savvy... drum roll... woman. While some are naturally going to vote based on flesh, AfterDark seemed to strive towards an ethical representation of their gals. Either way, it's a loaded gun topic.

So this year, while we say goodbye to the possibility of meeting a new talent, we also say goodbye to the negativity. Thanks for bringing us Black Betty, Mistress Malice, and VicTim, and we look forward to a Horrorfest filled with horror movies, sans the drama.

MISS HORRORFEST

Vic & Tim







From the influx of new movies Horrorfest brings, we get new faces like Patti Tindall. With horror in her past (“Death of a Ghost Hunter”) and horror in her future (“The Prometheus Project”), take special note of Becka Crane when watching her in Brian Pulido’s “The Graves.”

Interview by Fallon Masterson

SCARS: How does Becka Crane fit into the twisted little town of Skull City?

PATTI TINDALL: Becka was born and raised in Skull City, and knows all of its dirty little secrets. She's probably the only sane resident of the creepy town... but that doesn't mean she's normal. She spends most of her time trying to escape Skull City and the powerful grip of the mighty Reverend. She's become sort of a weird little pet to the Reverend, who watches over her very closely.

SCARS: What has been the most memorable part, or specific day, of shooting?

PT: I would have to say that my favorite scene to shoot was the diner scene. That was the day I worked with Tony Todd. Tony has an intimidating presence - especially since I only come up to his elbow - but he's a really cool guy, and was fun to work with, too. I have to say that when he got into the Reverend character, he creeped the hell out of me - in a good way, of course.

In the beginning of the scene, he and I enter the diner together. While waiting for each take, we were chatting just outside the diner- but as soon as we heard "Action", Tony would start muttering these crazy religious chants under his breath. It was so cool!

SCARS: Did you do anything in particular to get ready for playing Becka? In the past, you've really taken some steps to get ready for shooting - like going on an ac-

tual ghost hunt before “Death of a Ghost Hunter.”

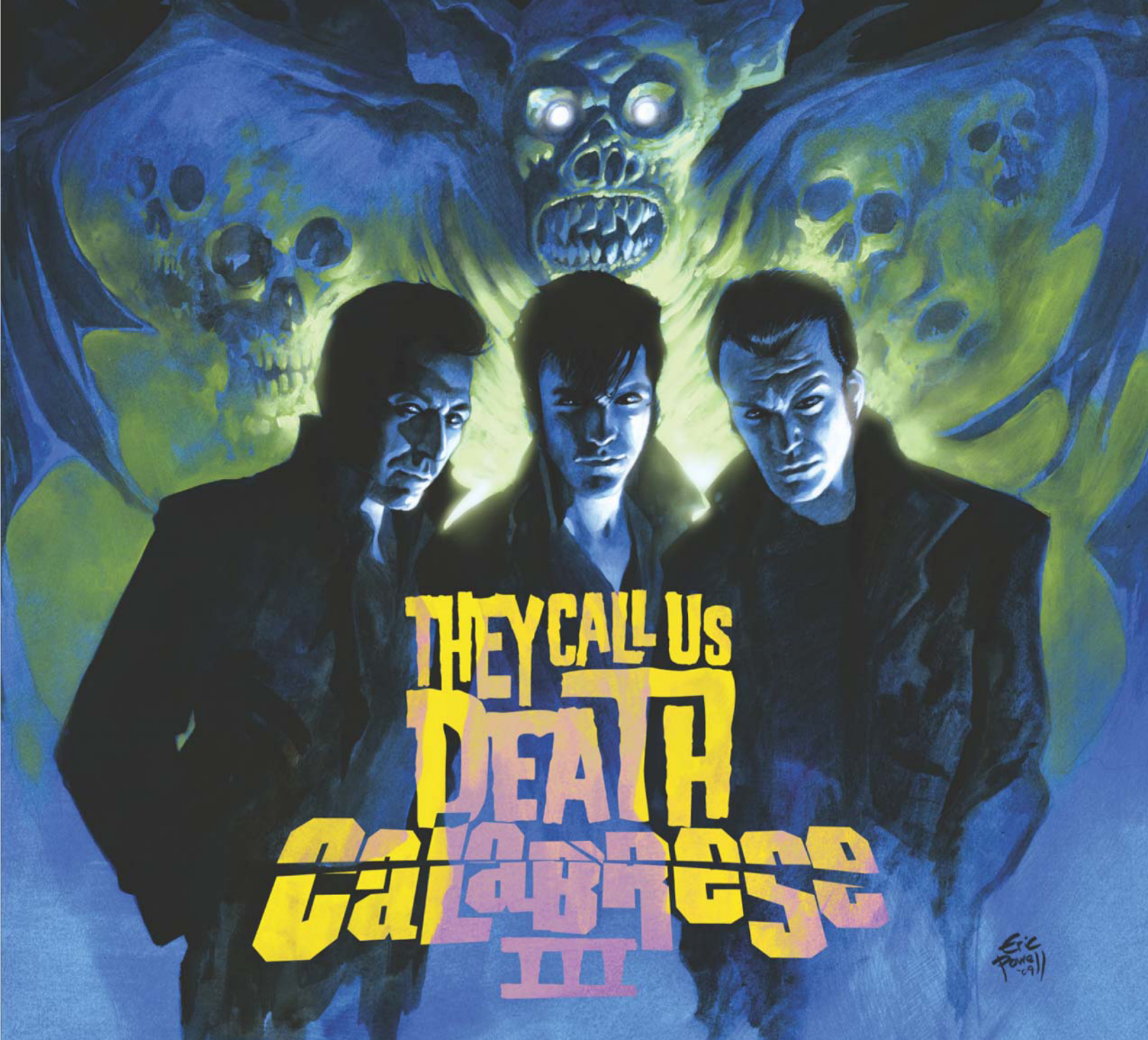
PT: Yeah, that ghost hunt was really cool. And very helpful, too! I do like to step into my character's shoes as much as possible before a shoot. One of the things I did to prepare for Becka was to sit in my backyard and watch birds. Brian Pulido and I talked a lot about Becka, and he felt that Becka was the Reverend's pet. We agreed that she should be kinda skittish and weird. So when I thought about "skittish" and "pet," somehow I came up with a bird. Birds always look nervous to me... with their heads flitting around in different directions, like they're afraid or hopped up on drugs or something. So, yeah, I was inspired by birds.

SCARS: Tell us about working on “The Prometheus Project.” You've got that coming up, with our girl Tiffany Shepis.

PT: Ooh, yeah, I'm really excited about this project, too! It's a modern-day twist on the classic Frankenstein story. I play the "evil scientist" - but I think she's not so much evil as she is just misunderstood. Tiffany plays my arch enemy in the film, and she does a fantastic job. We had a great time hating each other. Louis Mandylor (“Into the Darkness”) is also in the film, and he plays a real bad-ass. This is definitely a film you'll want to keep on your radar!

Thanks Patti! Keep track of Patti's latest projects at pattitindall.com.





Galabrese



Interview by Fallon Masterson

With “The Graves” shooting in the home state of horror rockers Calabrese, it seems natural that the three Calabrese brothers, Jimmy, Bobby, and Davey, would rear their gothabilly mugs for an on-screen appearance. Jimmy and Bobby describe not only making the movie, but details on their new album (They Call Us Death, slated for release early this year), and some of their favorites in the world of horror.

SCARS: So you guys were only on set for “The Graves” for one day, right? What happened on that day, and what's your scene like?

JIMMY CALABRESE: Our scene makes the whole movie! Without our scene the whole movie would crumble...well, at least in our minds that's how it works out. Actually, we're “the band that plays at the bar.” Not only do we get scene time in the movie, a “Graves”/Calabrese music video was shot that day, too. Check it out at

youtube.com/watch?v=nl7eggjivQU.

SCARS: A lot of bands who've been in your peer group haven't made it to the point you have, of putting out a third album. What's kept you moving forward? Besides that whole brotherhood thing.

JC: I think what we have done, and the other successful bands in this genre have done, is stay independent. When a band feels the only way to be successful is to be signed to a “major record label” then they're doomed. For Calabrese, it's all about having control and playing the music we love.

BC: It's all we know how to do! Plus,

JC: I finally saw “Cloverfield” the other day and I really enjoyed that flick. Some other modern horror movies I've enjoyed have been “Quarantine,” “Zombieland,” and “Let the Right One In.”

BC: There's a lot of cool Japanese horror I can get into, and stuff like, “The Devil's Backbone” and “The Orphanage” is always good for a creepy, stay-up-all-night vibe. Going off of what Jimmy said, I actually just watched “REC,” the original before the American remake, “Quarantine.” It was rad!

SCARS: On the topic of influences and



SCARS: “The Graves” isn't the first Calabrese/Pulido collaboration. Is anything else in the works?

JC: Yes! We are in negotiations with Brian Pulido to shoot the next music video for our upcoming CD, They Call Us Death.

SCARS: Tell us a little about They Call Us Death. What were you going for when recording it? How have you changed since your last release, four years ago?

BOBBY CALABRESE: I think we were going for something heavier, or at least a bit darker than the last couple of albums. I'm not sure if I achieved it, but I wanted to write a lot of cool, memorable riffs, still keeping in that “Calabrese style,” but making it more evil and raw. A friend told me, after listening to a bunch of new songs, that the guitar sounded sleazy, tough and very rock and roll. I'll take it!

we're fulfilling our innermost desires...to have dozens of t-shirts with our faces on it.

SCARS: Who did your cover art for They Call Us Death, and how did you choose it?

JC: The cover art was created by a very talented artist and writer named Eric Powell. Eric currently works for Dark Horse Comics, and you might be familiar with his comic, The Goon. Check him out at www.thegoon.com. All we had to do was send him some ideas and some photos, and he did the rest.

SCARS: While it's easy to associate Calabrese with old, midnight movies because of your sound clips, it's great to see your faces in new, independent horror. (And included on soundtracks like “Chainsaw Sally.”) What other modern movies do you dig?

recommendations, what sort of stuff will you guys be listening to when you hit the tour road in 2010?

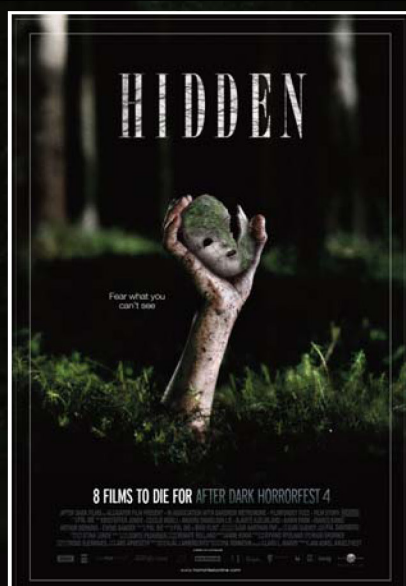
BC: I think we've all become pretty diverse with our tastes, but there's always a grip of bands we can agree on. Man or Astroman?, Muse, Black Flag, Black Sabbath, White Zombie, the Descendents and of course, Tenacious D, for added tour hilarity.

SCARS: What's one thing Calabrese would love to do in the next year?

BC: Tour in Japan! If anything, it would be rad to play just one show, then hang out for a week. I seriously gotta eat the finest sushi in the world and buy women's underwear from a vending machine before I die!

AFTER DARK HORRORFEST 4

Here are the last five HorrorFest entries! We could have easily made a hundred page book for this issue but alas we are only a few people bringing you these tid bits! Enjoy these glimpses and make sure to see these films! Tell 'em SCARS sent ya!

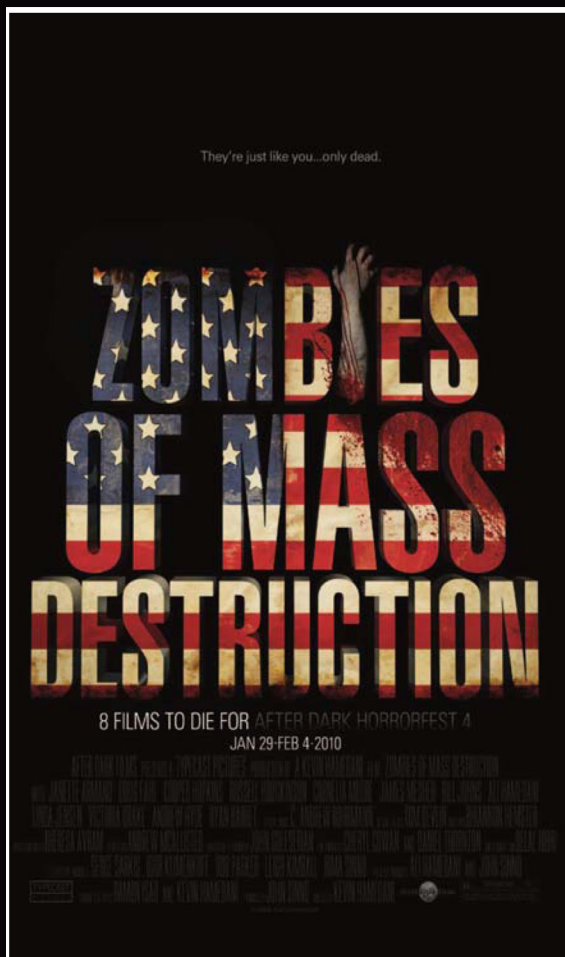


Pretty boy Kai Koss has been on the run from his past for 19 years, but is forced to confront his demons when returning to his childhood home, left to him from his recently deceased mother. The heritage left behind from his cruel mama has more than its share of secrets. A premise no doubt reminding you of other movies, there seems to be an underlying trick to this Norwegian thriller, that'll stay "hidden" until the big climax. Unless, you know, we see it coming. Directed by Pål Øie.

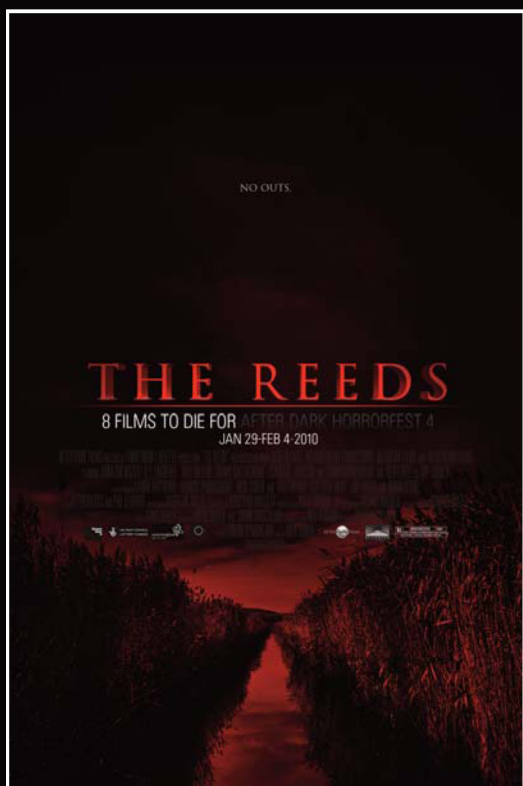




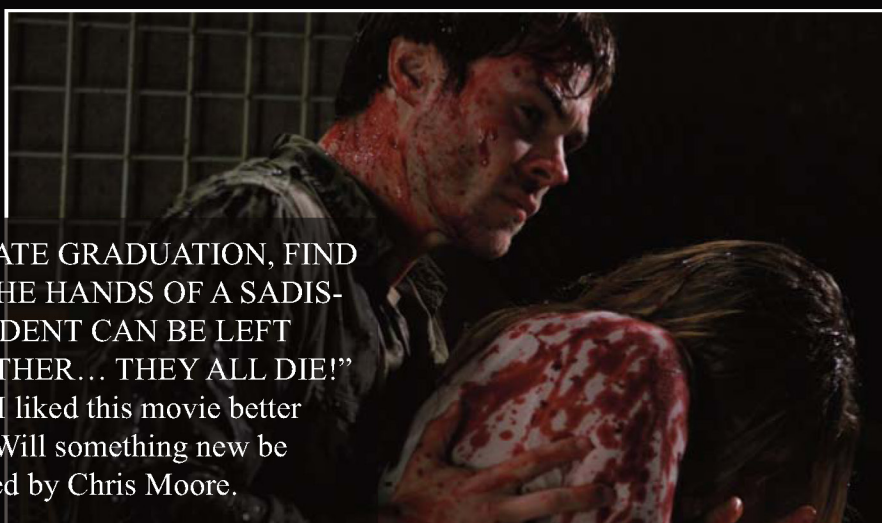
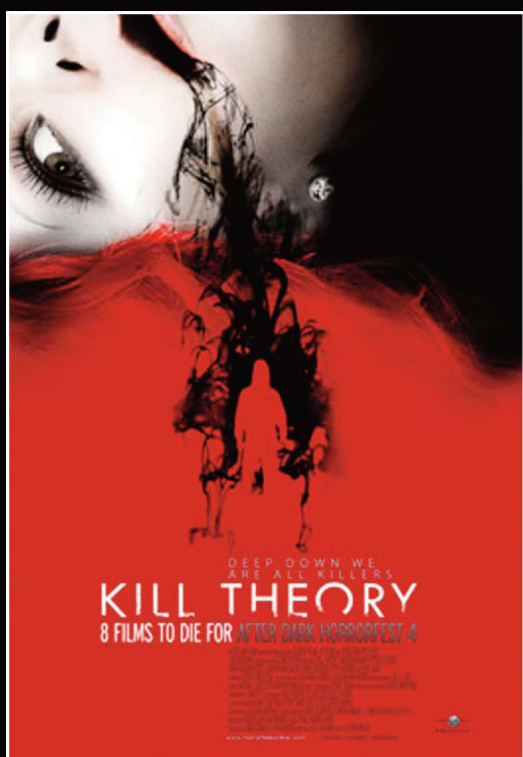
We're interested in Lake Mungo because the stills of 16 year-old, drowned Alice Palmer, reminds us of another Palmer who once was found ashore the quiet, quaint town of Twin Peaks. Other than that, the story follows her family's grief as they deal with the death of sweet Alice – and the unexpected, ominous events that follow. Details emerge surrounding Alice's secret diary. We mean secret past. Directed by Joel Anderson.



A zomedy where hopefully all the writers' creative talent didn't go into trying to write a really distinct group of main characters. (A closeted, gay, business man on his way to "out" himself to his mother, and a misunderstood Iranian college student, accused of being a terrorist, among others.) Our heroes step up to the plate when the conservative island town of Port Gamble, Washington is overrun by zombies. There's nothing to be said one way or the other that would keep people from already loving or hating this pick before even seeing it. Directed by Kevin Hamedani.



This UK release has one of the more creepy trailers going into Horrorfest, and a growing momentum. A group of friends make the bad decision to take a remote vacation on a boat tour from hell. A curse from the boat man, murder, mayhem, and the inability to find the channel out to main water trap our protagonists as they search for the way out. Directed by Nick Cohen.



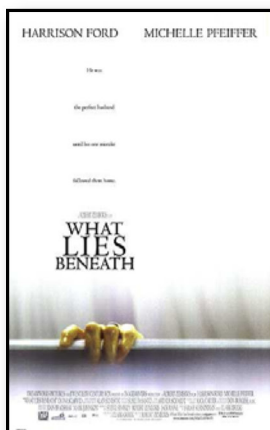
“SEVEN STUDENTS, OFF TO CELEBRATE GRADUATION, FIND THEMSELVES PUT TO THE TEST AT THE HANDS OF A SADISTIC KILLER. BY 6AM, ONLY ONE STUDENT CAN BE LEFT ALIVE. IF THEY DON’T KILL EACH OTHER... THEY ALL DIE!” Not making that up. That’s the actual plot. I liked this movie better when it was called Battle Royale or SAW. Will something new be brought to the story? Time will tell. Directed by Chris Moore.

a decade of horror

THE TOP GROSSERS FROM 2000 - 2009

With a decade behind us, there's a whole lot of data left behind to dissect. Looking back, what were the trends? What movies made us race for the theaters, and what left us waiting for the DVD? Did movies really get more violent and nihilistic in the new production cycle after 9/11? We've broken down the top grossing horror movies for you, year-by-year, to find patterns for yourself. (Dollar amounts are to be read as in the millions, and worldwide.)

Keep in mind, any and all superhero movies, fantasy franchises, and movies that were more action than horror (that's right "Mummy" movies – your earnings are unbelievable) have been stricken from this list. You didn't want an entire list of "Lord of the Rings," "Harry Potter," "Spiderman," and "Matrix" did you? Okay, maybe you did. You paid for it after all.



2000: What Lies Beneath
(\$291.4, DW)

This cross-generational ghost story lured in plenty of baby boomers with its casting of Michelle Pfeiffer and Harrison Ford, and left them jumping in their seats. One of those movies, like "The Sixth Sense," that entertained both parents and their teenagers.

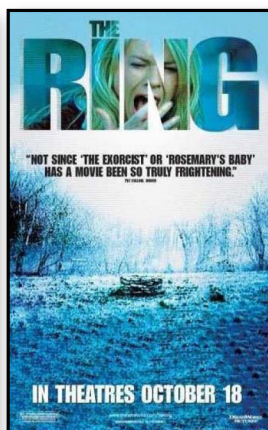
Honorable Mentions: Hollow Man (190.2 Sony), Scream 3 (161.8 DIM), Final Destination (112.9 NL), The Exorcist: Director's Cut (112.9 WB), The Cell (104.2 NL)



2001: Hannibal
(351.7 MGM)

Technically outranked by action-adventure fare like "Planet of the Apes" (362.2) and "The Mummy Returns" (433.0), Hannibal's placement is more a testimony to its utterly unforgettable prequel, than to much merit of its own.

Honorable Mentions: The Others (209.9 Mira), Don't Say A Word (100.0 Fox), From Hell (74.6 Fox), Thirteen Ghosts (68.4 WB), Jeepers Creepers (59.2 UA)



2002: The Ring
(249.3 DW)

Holy franchise, Batman. Our Top 10 this year was inundated with the likes of LOTR, Harry Potter, Spiderman, Star Wars, Men In Black II, and James Bond. Breaking up the mix was M. Night Shyamalan's The Signs (408.2), an alien story that brought families to theaters. Nevertheless, the year belongs to The Ring. The reign of J-Horror begins now.

Honorable Mentions: Red Dragon (209.2 Uni), The Scorpion King (165.3 Uni), Blade II (155.0 NL)



2003: Gothika
(141.6 WB)

Gothika's success led further proof to the fact that Americans just couldn't get enough of ghost stories, and creepy girls who walked weird, with long, black hair. Other franchise success continued this year for top grossers like Terminator 3, Matrix Revolutions, and X2, all earning more than Gothika. Check out the Honorable Mentions, because the success of one remake and one zombie movie shaped the horror future for years to come.

Honorable Mentions: Freddy vs Jason (114.9 NL), Texas Chainsaw Massacre (107.1 NL), Final Destination 2 (90.4 NL), 28 Days Later (82.7 FoxS)



2004: Van Helsing
(300.3 Uni)

In a way, the success of Van Helsing seems surprising. But if Hollywood execs learned anything this decade, they learned that if they provide us with CGI monsters, kid-friendly scares, and familiar characters, we will reward them with ticket and popcorn money. Effective 2004, notice how many horror movies began grossing over 100 mil.

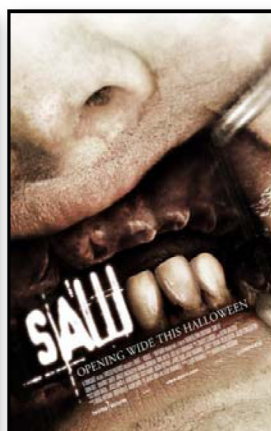
Honorable Mentions: The Village (256.7 BV), The Grudge (187.3 Sony), Alien vs Predator (172.5 Fox), Blade Trinity (128.9 NL), Saw (Lions 103.1), Dawn of the Dead (102.4 Uni), The Butterfly Effect (96.1 NL), Exorcist: The Beginning (78.0 WB), Anacondas: The Hunt for the Blood Orchid (71.0 SGM), Open Water (Lions 54.7).



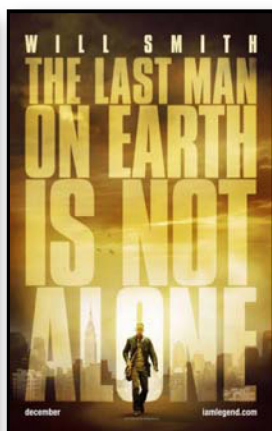
SEE MORE AT:
www.searsmagazine.com



2005: War of the Worlds
(591.7 Par)



2006: SAW III
(LGF 164.9)



2007: I Am Legend
(WB 585.3)



2008: Twilight
(Summ 385.0)



2009: The Twilight Saga: New Moon (281.9, Summ)

Tom Cruise's spin on the classic HG Well's Sci-Fi, end of the world movie. A dark turn for Cruise, which would've probably been better received by horror fans had Dakota Fanning and that boy not been so annoying, and Tom Cruise not been so crazy. King Kong (550.5) was right on the heels of this one, enforcing our support for rehashing of classic stories, and beautiful CGI.

Honorable Mentions: Constantine (WB 230.9), The Ring 2 (161.5 DW), Sin City (158.8 Dim), Saw II (Lions 147.7), The Exorcism of Emily Rose (SGem 144.2), Hide and Seek (122.7 Fox), Corpse Bride (117.2 WB), The Amityville Horror (108.0 MGM), Red Eye (DW 95.6), The Skeleton Key (92.0 Uni) White Noise (91.2 Uni)

This year, our Top Grossing Horror only ranked at #27, as the world was consumed with fantasy and action movies, like Eragon, Pirates of the Caribbean: Dead Man's Chest, Superman Returns, and plenty of other crap. Does the success of SAW III mean a staling of horror ideas? Seems like it, until you scan some of the very inspired Honorable Mentions: remember, grosses are worldwide.

Honorable Mentions: Perfume – The Story of a Murderer (135.0 P/DW), The Omen (Fox 119.5), Final Destination 3 (NL 113.3), Silent Hill (97.6 Sony), Pan's Labyrinth (PicH 83.3), Hostel (Lions 80.6),

Our countdown grows painful, with success going to Will Smith's solo quest against vampires. Interesting about this pick is the predilection of the masses for such a dismal story. Strange how the charisma of Will Smith will still pack a theater. What truly won the year for me in '07 were The Host, Zodiac, and The Orphanage, all of which were kindly rewarded at the box office, thank god.

Honorable Mentions: Beowulf (196.4 Par), Sweeney Todd (152.5 P/DW) Saw IV (Lions 139.4), AVP Requiem (Fox 128.9), The Host (89.4 Magn), Zodiac (Par 84.8), Hannibal Rising (82.2 MGM/W) Halloween 2007 (MGM/W 80.3), The Orphanage (picH 78.6)

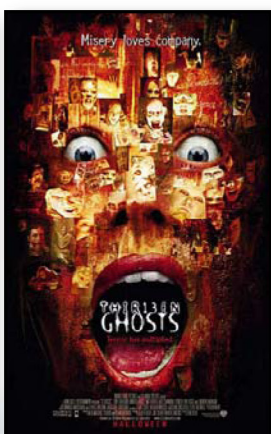
Before you turn the page, we remind you that we here at SCARS are merely presenting the facts. Lots of things outgrossed Twilight, sure. If you'd like we can count The Mummy: Tomb of the Dragon Emperor (401.1), Indiana Jones and the Kingdom of the Crystal Skull (786.6) or heck, even The Dark Knight (staggering at 1,001.9 million). Nevertheless, this was the year Twilight began, and we'd be lying to pretend otherwise.

Honorable Mentions: The Day the Earth Stood Still (Fox 230.8a), Cloverfield (Par 170.8), The Happening (Fox 163.4), Hellboy II (Uni. 160.4), Saw V (113.9 LGF)

A despicable year is one which puts Transformers: Revenge of the Fallen in the #1 spot. Hanging tough behind New Moon are Star Trek and Avatar (the latter of which will almost surely outgross New Moon by the time all is said and done). If you'd prefer a more pure horror choice, consider District 9.

Honorable Mentions: 2012 (161.4 Sony), Terminator Salvation (125.3 WB), Inglorious Basterds (120.5 Wein), District 9 (115.6 TriS), Paranormal Activity (107.7 Par), Zombieland (75.5 Sony), Coraline (75.2 Focus).

Figures courtesy of boxoffice-mojo.com. Listings of 2009 are estimates.



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Interview by Raymond Dowaliby

SOUND AND VISION JON MACK

APPEALS TO THE SENSES

From Cary Elwes, to a Wahlberg, to the winner of Vh1's *Scream Queens*, many have fallen victim to the hands of horror's biggest new franchise. Jon Mack talks "SAW VI," "Mongolian Death Worm," and balancing acting and music.

SCARS: When I was first handed your bio and pictures I was like, "Oh, cool she was in *Saw 6*" but then more stuff started showing up like *Auradrone*. So before we get to the movie stuff I really want to know more about the music!

JON MACK: *Auradrone* is my musical project and creation. I started it a few years ago as a concept that involved me collaborating with other artists, but steering the ship, so to speak. It's still an ever evolving entity and I have many plans for it still.

We released two albums last year, one is a

Photo NRA

CD, Whitelite Britelite and the other is a remix album based on songs from Whitelite Britelite, entitled Rehabilitated. I am currently in the studio working on the second album.

SCARS: I noticed a heavy spiritual root in what you do. Do you feel being "in touch" with the spirit makes you a well rounded artist?

JM: Without a doubt! Everything that comes to art comes through spirit. That is a fact. We, as artists, cannot take credit for most of this stuff. That's the beauty and mystery behind it! It cannot be explained with the rational mind. It truly is magical and spiritual.

SCARS: Where could a new fan of Auradrone go to see you? A tour perhaps?

JM: I'm looking to get a tour going perhaps later this year. Would love to play colleges and festivals. We had been doing shows around Los Angeles, but now I feel that it's time to expand our audience base and make new fans elsewhere.

SCARS: OK so let's hear about the movies! I'm still thinking about the music, sorry. What was it like working on "SAW VI"?

JM: It was a fun experience. Everyone was pretty nice on the set. No complaints!

SCARS: "Mongolian Death Worm." That's all I have to say. Tell us more.

JM: Yeah, the title itself makes for interesting party conversation. Mongolian is a Syfy channel creature film coming out this spring. It involves hidden treasure, doctors working to save villagers in the hot deserts of Mongolia...and, of course, giant man-eating worms.

SCARS: Please make sure you keep us up to date on the music and everything else you have going on. I think this is the beginning of something interesting for you and we're glad to help get you out there.

JM: Thank you for having me. This year promises to bring some interesting and exciting developments, I appreciate the support.



PhotoTim Engle



Photo Brian B Hayes



Photo Brian B Hayes

THE NECROPOLITAN TRILOGY

BRIAN O'TOOLE AND ERIC PETER-KAISER DISCUSS THE CONNECTION BETWEEN THREE VERY DIFFERENT FILMS

INTERVIEWS BY MATT MOLLOY

What does a movie about a “microscopic alien life form” have to do with a grindhouse where a serial killer lives in people’s basements? And if those are only the first two-parts of a trilogy, where does the third fit in? Writer and producer Brian O’Toole talks with us now about his Necropolitan Trilogy: “Evilution,” “Basement Jack,” and the impending “The Necropolitan.” His path to completing the trilogy not only includes collaborations with Neil Marshall (“The Descent”), but an honest-to-god run in with one of America’s most notorious murderers. “Evilution” and “Basement Jack” are both available now on DVD.



SCARS: As writer for both “Evilution” and “Basement Jack,” can you tell our readers a little about each film?

BRIAN O'TOOLE: When Eric (Peter Kaiser) and I created Black Gate Entertainment, one of the things we first agreed on was that we wanted to do three specific genre pieces: a zombie movie, a slasher film, and a creature feature. “Evilution” was our zombie flick. I went back and re-read Mary Shelley’s “Frankenstein” for inspiration and found something on those pages that had yet to find its way into the modern zombie movie - sympathy for the resurrected.

In “Evilution,” a microscopic alien life form is discovered by the military in Iraq. The alien invades a host in hopes of communicating through it, but unfortunately humans have not evolved enough to support the alien intelligence, and actually devolve into an almost Neanderthal state. The infected host, nicknamed Alien Possessed Life Forms (A.P.L.s), bites another human to pass the microscopic alien on in hopes of finding that one-in-a-billion human that it can communicate through. The military discovers that a side effect of being alien possessed is that it can re-activate a dead body, so it’s decided that we should try to control the alien, weaponize it, so a new breed of resurrected soldier can be re-used on the battlefield. The alien form is so poked and probed by the military, that it actually grows to hate mankind and fights back.

At its heart, “Evilution” was my take on the xenophobia that gripped the US after the attacks on September 11th, 2001.

“Basement Jack” was a film I wanted to make for a long time. I am a huge fan of slasher films. I love the simplicity of this horror sub-genre: a pure-hearted girl fights against a human monster with a thing for cutlery that cannot be reasoned with or controlled. I re-examined the slasher films of the 1980s and found a common link to the Western. So, in writing the script, I tried to fuse Western themes with slasher genre expectations.

“Basement Jack” tells the story of a young woman named Karen who survives the slaughter of her family by the hands of a demented high school boy named Jack Riley. Eleven years later, Riley is released back into the general populace. Murders mirroring Riley’s old M.O. begin to surround Karen, convincing her that the serial killer is after her. Jack and Karen hunt one another and they finally meet in the small town of Downer’s Grove for their final showdown.

After nine films, I can honestly say that making “Basement Jack” was one of the most pleasurable experiences I had on a movie set. The cast and crew were all top-notch and a lot of fun to be around. If you watch the behind the scenes segment on the DVD you’ll see what I mean.

While writing “Basement Jack” I was actually able to draw on a personal experience I had with a real life serial killer. During high school, I worked in the garden shop of a department store in suburban Chicago. A man who worked in construction would come in and buy supplies, and occasionally asked myself and co-workers if we were interested in



working for his company. I'm basically lazy so such a physical job didn't appeal to me, so I always turned the offer down. Then one day, when I was coming to work from school, a worker in the grill showed me a newspaper and asked me if I recognized the guy on the front page. I said, "Yea, that's the smelly guy with the red truck." She went on to tell me that he had murdered several young men and boys and buried them under his house. His name was John Wayne Gacy. Something like that will definitely scar your soul.

SCARS: Both films had a different director (Chris Conlee for "Evilution" and Michael Shelton for "Basement Jack"). Is there a reason for this?

BO: No specific reason except Eric and I look for directors who can bring something extra to the table. When you are

working in the low budget film world, you try to get as much bang as you can for the buck. Neil Marshall, the director of a film I co-produced called "Dog Soldiers," was a film editor so I thought lightning might strike twice with Chris Conlee on "Evilution," who is also a film editor by trade.

Michael Shelton is a visual effects artist I met when he was working on another film I co-produced. I was very impressed by his knowledge of the horror film genre and his visual story-telling sensibilities, and promised myself that one day I would make a film with him. Luckily, that opportunity came with "Basement Jack." Michael and his magical digital pen were able to give our film a look way beyond its budget. (He also generously created digital effects for the opening Iraq scene in "Evilution.") Besides his technical expertise, Michael was excellent with the actors,

getting award-winning performances from the film's leads, Eric and Lynn Lowry.

Lynn Lowry is probably the sweetest and most giving actress I have ever worked with and I am still astounded that she was able to pull someone as evil as Mrs. Riley out of her psyche. I'll never forget the phone call I had with her during the audition process when she spoke to me as Mrs. Riley. You never want to get a call like that from anyone! Our lead actress Michele Morrow was the ultimate trooper. She studied with our stunt coordinator Jeri Kalvan for the knife fights, and came out looking like a champ. We're hoping to work again with Michael Shelton again on the third film in the Necropolitan Trilogy, but I have a feeling the studios will snatch him up once "Basement Jack" hits the video stores, November 17th.

SCARS: As different as both these films are, they're both the first parts of the Necropolitan Trilogy. What are your thoughts behind connecting these films?

BO: Eric wanted our first films together to have a thin line connecting the three tales. I thought about it for a long time and came up with the idea of a puppet master, someone who controlled the fates of the characters in an almost metaphysical way. I discussed the idea with Eric in length and soon the Manager of the Necropolitan was born. I saw the Manager, who connects the three films, as a great manipulator, someone who sees the workings of the cosmos as a spiritual version of Deal or No Deal. The Manager hosts a game where a soul is given a chance for salvation by opening numbered briefcases on a heavenly stairway. The people opening the briefcases have no idea what's inside, but accept the praise for the good and apologize for the bad that is revealed. In a sense, the Manager is exploiting God's one weakness; His inability to step in and save us because of a loophole He didn't foresee when He created the Universe – Chance. Within the walls of the Necropolitan, there rages a constant battle between Good and Evil.

Reviewers that have seen "Evilution" and "Basement Jack" have really responded to the Manager character. I would like to take

credit for the success, but the Manager you see in the films is a creation of the actor that plays him, Nathan Bexton. Nathan totally understood where I was going with the Manager and really brought the character to life. I know of at least one website that's become a Manager fan page. I have a lot to live up to in the third film.

SCARS: What else can you tell us about the third film?

BO: "The Necropolitan" will be next chapter in the planned trilogy. It will be a stand-alone story, focusing on the Manager and the building itself. We'll learn more about who the Manager is, and what frightens him, but it may not be the last we ever hear from him. We're introducing a mythical creature that will stalk a group of people who are forced to take refuge in the Necropolitan. We're also bringing back composer Alan Howarth (Halloween 2-6) to score the film. His scores for "Evilution" and "Basement Jack" are some of the best music I have ever heard put to film. We're also hoping to bring back the previous two films' cinematographer Mathew Rudenberg. I was originally opposed to filming in digital video, but once I saw Mathew's reel I was sold. His work on our films has won him awards, and been used as examples of what can be accomplished

with digital video. Mathew is someone else on our team that I fear will be snatched up by the studios once the films are released on video. Eric and I are looking into filming "The Necropolitan" in 3D.

SCARS: Do you have any other projects in the works once this trilogy is complete?

BO: Once the Necropolitan Trilogy is completed, we're hoping to jump into a film called "A Necessary Evil," a modern re-telling of the Elizabeth Bathory story, the Blood Countess of Hungary. After that, we're switching gears and making a drama tentatively titled "Never Surrender." It's the story of a young man leaving his high stress job to pursuing a life long dream of playing rock 'n roll, that I am co-writing with "Basement Jack" co-star, Sam Skoryna.

Currently, I'm finishing up a screenplay for a demon possession film, "Outside the Eye of God," for production sometime in 2011. Also, I've handed in a full treatment for an "Evilution" sequel and am working on the sequel treatment for "Basement Jack," tentatively titled, "A Basement Jack Christmas." Above all, we're an independent production company that's always looking for projects to produce. It's what we do.



ERIC PETER-KAISER



We love when the good ones go bad. And we're pretty sure anyone who saw Eric Peter-Kaiser five years ago in the hockey-inspirational flick "Miracle" wouldn't have seen this one coming. Starring as the titular sociopath of "Basement Jack," Eric is now the latest in a proud line of actors to go from Disney to extreme. With roles in each part of Brian O'Toole's Necropolitan Trilogy, Eric talks how the difficulties (and plusses) of changing face, along with other upcoming projects.

SCARS: What it was like going from an army scientist good guy, to a machete wielding killer with mommy issues?

ERIC PETER-KAISER: Yes, they're quite different roles and I was quite happy that I could have a bit of time to get ready for Jack, coming from "Evilution." Darren Hall is a lot like me I found, as the biggest part of getting ready for that role was being okay putting myself out there. In that respect Jack Riley was a lot easier. He was more of a transformation for me. I got to change my look and really be a completely different person, and there's some comfort in that as an actor.

That being said, however, Jack's character posed some other issues for me. Primarily, making his pain believable. Yes, Jack is the killer in the film, but deep down I wanted the audience to feel for him on

some level. I wanted the audience to be torn as to whom they should cheer for, yet still have nightmares when they think of Jack. With Darren Hall I worked more from the inside out, and with Jack it was the opposite. I decided to grow my hair and die it black, and permanently become Jack for the time we were filming - as well as quite a bit of time prior. I secluded myself from just about everyone, and began living in my own head. I needed to feel Jack's need for family, which is all he really wants.

SCARS: Did you like one of the roles better than the other?

EPK: Since I've never been given the chance to play the bad guy before, Jack holds a special place for me. There's something about being able to frighten people, that's quite awesome. As I

mentioned before, both are quite different and so it's hard to say I liked one over the other. I just don't think it would be fair to either.

SCARS: Are you going to be involved with "The Necropolitan"?

EPK: Yes, but unfortunately I can't spoil anything, sorry, haha. All I can say is that fans of "Evilution" and "Basement Jack" will really get to see how gnarly the Manager and the Necropolitan really are. "The Necropolitan" will be a creature feature, and I'll get to play one of the unlucky characters that get trapped inside the building.

SCARS: You not only acted in both films, but produced. Any difficulties balancing both?

EPK: Yes, it can be difficult at times, but I'm lucky to get to work with Brian O'Toole and all that he has to offer in the world of filmmaking. We work very well with each other, and this helps me as an actor, as I trust Brian completely in his decisions. For me, pre-production is so important, especially when wearing two hats on a film. A lot of producing is putting the right team together. Pre-production is like the warm up battle where we all get to know how we work, so that once we're on set we think like a cohesive unit. At least that's the plan.

I try to separate the roles as much as possible. When I had scenes to prepare for I was always the actor first and foremost. I think this is important for the director. As a producer, I want to make sure that the director has all the right tools to complete his ultimate vision, and as an actor I am one of those tools.

SCARS: What else do you have in store for the future?

EPK: Outside of "The Necropolitan," I have three other films in various stages of development, "A Necessary Evil," "Outside The Eye Of god," and "Never Surrender." Of course, I'm also looking forward to the opportunity to film the sequels to both "Evilution" and "Basement Jack."

Visit www.evolutionthemovie.com and www.basementjackthemovie.com for more information.

HOUSE OF THE DEVIL

Interview by Matt Molloy

After last year's limited run of "The House of the Devil," the horror community rose up almost uniformly and agreed that, whether or not they loved the movie, director Ti West had accomplished a true feat. His dedication and execution to the Old School Horror Aesthetic led instant comparisons to not only the obvious 80's genre, outwardly emulated, but to iconic films like "Rosemary's Baby." So how does a director go from making this year's Polanski equivalent, to wanting to strip himself of directorial association with a seemingly flippant sequel like "Cabin Fever 2: Spring Fever"? Ti West tells us.

SCARS: Was it your intention from day one to shoot "The House of the Devil" with such an authentic, 80's horror flick feel?

TI WEST: Yes, the early 80s were the height of satanic panic in the United States. It was always meant to be specific to that phenomenon.

SCARS: Were there any films from the 70s or 80s that you specifically looked to for reference, or inspiration?

TW: No, but all of my favorite horror movies are from the 60s, 70s, and 80s and I'm sure they subconsciously inspired me.

SCARS: It's great to see genre alumni among your cast, like Tom Noonan, Mary Woronov, and Dee Wallace. What was it like working with them?



TW: They were fantastic. Tom and I had worked together previously on my first film "The Roost." I am a huge fan of Mary and Dee so it was a real treat to get to cast them both. I hope to work with the entire cast again someday.

SCARS: There have been some very unique promotions to spread the word about "The House Of The Devil" including a creepy "Baby \$itter Needed" ad and phone number: 866-666-8968, as well as an actual VHS release of the film; which I personally think is brilliant. Were these your decisions?

TW: Both of those were MPI's genius ideas. We collaborated very closely to make them as awesome as we could. (I was pretty anal about the VHS artwork.) I just got my copies of everything this week...I'm pretty psyched.

SCARS: There is quite a bit of controversy surrounding "Cabin Fever 2: Spring Fever." Can you tell us anything about what went wrong?

TW: I wrote the story and shot most of the footage, but it was taken away in post-production and completely re-edited and par-

tially re-shot by the producers, editors, and executives. The producers denied my multiple requests to use "Alan Smithee" for my director credit and my name unfortunately remains on the film.

I don't feel I deserve credit if "Cabin Fever 2" succeeds and by the same token I don't feel I deserve the blame if it fails. Film-making is very personal for me and I can't stand behind something I don't feel responsible for.

SCARS: How different from your version is the version that is being released?

TW: It's hard to explain. Try and imagine if I had edited Darren Lynn Bousman's film "Repo! The Genetic Opera" and he edited my film "Trigger Man." We are both horror filmmakers, but with VERY different sensibilities... So even though the footage is the same, the movie is radically different.

Editing is a very important part of making a film...It's an extension of the directing. The way they chose to cut together "Cabin Fever 2" does not, in my opinion, represent what I was trying to accomplish.

SCARS: Any chance of your version ever seeing the light of day?

TW: Doubtful.

SCARS: One of the projects you are working on now is the follow up to "The Haunting in Connecticut" franchise, called "The Haunting in Georgia." Is it going to be a direct sequel with returning cast or a brand new story?

TW: Brand new story. Only similarity is the title.

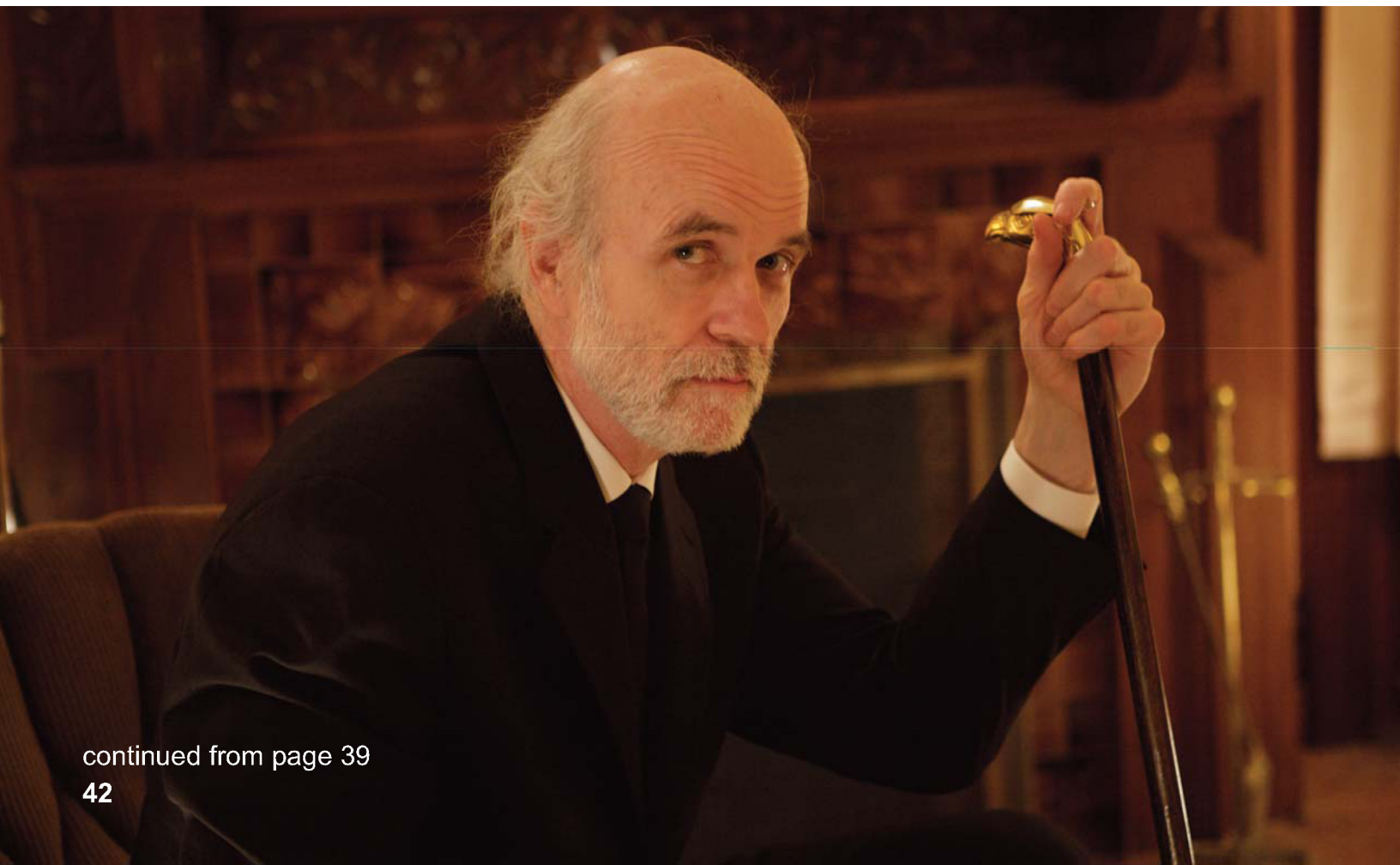
SCARS: Can we expect to see "The Haunting in Georgia" in theaters or direct-to-disc?

TW: Theaters.

SCARS: Any other projects in the works you can tell us about?

TW: Yes, but I don't want to jinx anything just yet...

Thanks, Ti! Pick up "House of the Devil" on DVD/VHS on February 2nd. Alan Smithee's "Cabin Fever 2: Spring Fever" gets its DVD release February 16th.





one for all one **IMAGES THAT CAPTIVATE**



**Rob Zombie: Hellbilly Deluxe 2 Tour
Featuring Nekromantix 12/2/09, House of
Blues, Boston, MA.**

Photos by Alex DiVincenzo.
Alex is the editor-in-chief of the
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More of his work can be seen at
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Thank you for your interest in the essay contest. By submitting your email you asked to be notified as soon as the contest goes live.

We hope you will come back and join in the fun. All rules and other information are now available.

Thanks again.

Edgar "Kreepy" Krawly

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